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KUNKEL'S Musical Review

JULY, 1905

Vol. 30

Whole No. 306

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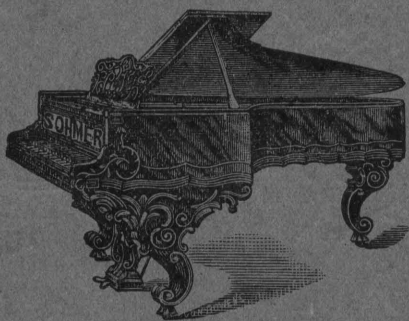
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SCHUBERT.

Lachner in his Recollections, lately published in a Munich journal, thus describes Schubert as he saw him at Vienna in 1822. "I often saw at the restaurant that I frequented in the Stephan's Platz a young man whose physiognomy was not that of all the world. A round, flat, rather puffy face, a prominent brow, protruding lips, a turned up nose, hair curly but thin, gave his head an original look. His height was above the average, his back and shoulders were stooping. As he always wore spectacles his look seemed fixed, but when the conversation turned on music his eyes began to glitter and his face became animated.

"This young man was Franz Schubert, a name then known only in a narrow circle, but which ten years later attracted the attention of the whole musical world. By him I made

the acquaintance of Bauernfeld, Schwind, Randhartinger, Lenau, Anastase, Grun, Grillparzer, Castelli, Karajan, Dessauer, Fenchtersleben, &c. We often met at the tavern Zum Stern, where the poets read us their last productions.

"When, in 1829, I became conductor at the Karthnerthor Theater, I availed myself of my acquaintance in the musical world to produce the grand instrumental compositions of Schubert. There the grand octuor, op. 166, for wind and strings, was produced for the first time, and the superb string quartet in D minor with variations on the air of Death and the Maiden. This quarter, much admired today and considered a masterpiece in its style, was far from winning all votes at first. The first violin, Sch—, who, probably from his great age, was not up to the level of his task, ventured to say to the composer: 'Brother, that's good for nothing, let us put it aside. Stick to your songs.' Thereupon Schubert quickly collected the sheets of music and locked them up in his desk forever.

"In 1828 I completed my first opera, Die Burgschaft. It was accepted by the theatre at Pesth, where it was to be produced in October. Naturally, I was very desirous for Schubert to be present at the first performance. But, although he was invited in a most pressing manner by our common friend, Schindler, he did not appear, nor even reply to Schindler's long letter.

"When I returned to Vienna I received a sad explanation of the mystery. Our friend was confined to his bed, dangerously sick with typhoid fever. I shall always remember his words, 'Such a weight oppresses me that I feel as if my body was falling across the bed.' In spite of the extreme weakness betrayed by this remark, he spoke of different projects for the future, and seemed to rejoice at the prospects of his recovery, which would permit him to finish his opera, The Count of Gleichen.

"Next day business called me to Darmstadt, where the news of his death reached me. It took place November 19."

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JULY, 1905.

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Vol. 30

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THE FACTORS OF THE PIANIST'S ART.

Millions of pages of black spots laid upon staves of five lines are in the world. Some of them were written by men of marvelous genius, and, though they represent nothing but sequences of sounds in orderly array, the judgment of the world has accorded them fellowship with the works of Michael Angelo and Dante, that speak at once through the eye to the heart of every man who can see and read. Even the dramas of Shakespeare live in the seclusion of the library, for the printed word vitalizes the imagination, and the tragedy of "Hamlet" enacts itself within the four walls of a man's skull. But music, says an exchange, the one art that has no exemplar in nature, and whose printed symbols are as mystic to the man of ordinary culture as the hieroglyphs on the tombs of the Pharaohs, must wait always the mediation of the interpretative artist. Whether music be, as Dr. Hanslick would have us believe, only ingenious arabesques of tone, or, as the program composers assert, the symbolism of emotions too great for words, the pathetic fact remains that it lies dead and tombed in the printed page, save when the Gabriels of art sound it in the trumpet tones of its own resurrection. Then it fills the earth with its glory, and the spirit of man bows before it.

It is not strange, therefore, that, when the interpretative musician sits robed in the garments of high priesthood in the temple of music, the devotees should sometimes forget the gods whose administrator he is, and should bend the knee of worship before him. His mission is so gracious, so beneficent, so mysterious in its methods, and withal so potent in its results, that he becomes at once a teacher, a benefactor, and a ruler. It is altogether too

easy to dispose of the public absorption in the piano playing of Paderewski by calling it the hysteria of women. There is plenty of that and to spare, but hysteria is not, under the guidance of suggestive therapeutics, to come and go at an operator's will, nor is it characteristic of the male of our species, who may be seen in most of his varieties at the concerts of the Polish pianist. Let us then, for the sake of enlightenment as to our own emotional subserviency, inquire wherein lies the power of this man. Let us lay aside all consideration of the value of the music he performs, and come at once to the performance itself. Why does this man move us all so that we call him great? To answer that question demands a review of piano playing and an application of certain deductions therefrom to the particular player before us.

Let us look first, then, at the technical aspect of his playing, for that is what is most patent. It lies at the very gate of observation, and invites us to enter. The technics of piano playing in their lowest sense are the mechanics, the operations of the machinery of fingers, wrists and arms. Let it be admitted at once that technics include ability to strike without error and at a given speed all the notes down in a composition. The street pianos, operated by turning a crank, possess the best technic of this kind; but their music is fit only for hades. The true aim of piano technic is the production of a tone of beautiful quality and singing character under all conditions of force and speed.

Back in the pre-Mozartian period, Emanuel Bach wrote: "Methinks music ought principally to move the heart, and in this no performer will succeed by merely thumping and drumming or by continual arpeggio playing. During the last few years my chief endeavor has been to play the pianoforte, in spite of its deficiency in sustaining sound, as much as possible in a singing manner, and to compose for it accordingly." Every advance in the art of piano playing since Emanuel Bach's day has been made by men endeavoring to do precisely the same thing. Mozart followed the son of the great Sebastian in both theory and practice. He demanded of the pianist a smooth, gliding movement of the hands, so that the passages should flow like wine and oil. In order that the vocal character of piano music might be preserved, Mozart wrote continually in the cantabile style for the instrument, and constructed much of his music of passages found-

ed on the scale. It must be borne in mind that the piano of Mozart's day was the old harpsichord, whose fleeting tones never could have lent themselves to the mass effects of later composition.

When Clementi began to write for the English piano, with its heavy strings and long hammer fall, he aimed at greater sonority than had been known before, and introduced runs in thirds, sixths and chords. Beethoven was satisfied with Clementi's technic, and made no advance in piano playing per se. The mighty Ludwig was occupied with revealing the emotional possibilities of music, and it is an undeniable fact that some of his piano compositions, great, indeed, as pure music, are not characteristic of the instrument for which they were written. It remained for later musicians to show how the new percussive effects could be made amenable to the fundamental command that the piano must sing. Chopin and Liszt explored the resources of the modern instrument, and to them we owe the revelation of its possibilities in variety of tonal quality and vocal sound. The secrets of modern tone may be traced to two principal factors—perfectly equal development of all the fingers, which leads to their absolute independence, and management of the pedals.

The supreme achievement of Paderewski's technic is its demonstration that the singing tone and perfect control of every variety of tone color are possible in all circumstances, no matter how difficult the passage. This is the acme of technical accomplishment, and it is the explanation of the marvelous witchery of sound which the Polish pianist produces from the blows of hammers on metal strings. There was a time when it was considered sufficient to play a rapid running passage or involved phrases smoothly, accurately, and without pounding. But that has not satisfied Paderewski. He has held the theory that the singing tone must be preserved at all hazards, and his study has been to perfect his digital facility to that end. His control of the striking force of his fingers is masterful. His employment of the different positions of fingers, wrists, and forearms is always correct, and its results are perfect. Pianists know that some teachers advocate the elevation of the back of the hand, and others its depression. Paderewski uses either position, according to the tone he desires to produce. And his pedaling is simply beyond description. He seems to do almost as

much playing with his feet as with his hands. And it is all for the sake of tone color, for it is the combination of expert pedaling with the variety of touch that colors the tones.

But even the singing tone would become monotonous were there no rhythm in the playing. Rhythm in piano playing resolves itself into correct timing and accentuation. Every note must have its proper duration or the rhythm is disturbed. Every tone must be sounded with the correct dynamic relationship to those which precede it and those which follow it, or the rhythm disappears. Further than that the contours of the melodies are spoiled. The phrasing is disarranged, and the musical outline of the composition is distorted. Rhythm is, of course, primarily a matter of artistic judgment, but it is conveyed to the hearer by the blows of the fingers, and is the mechanical result of absolutely just distribution of force.

It is, therefore, dependent on the same technical accomplishments as tone-color. Paderewski's rhythm is flawless. He never offends the most judicious listener either in quality or dynamics, but on the contrary accentuates in such a manner that the phrasing of a composition comes out in the clearest possible light.

So much for the mechanical features of Paderewski's playing. But behind the technic is the soul of an artist. Without musical emotion that can be communicated to the hearer the most exquisite touch in the world will have no effect. Temperament, temperament is what we all cry for. What is temperament? It is hard to define, but easy to discern. We know that Jean de Reszke radiates with it, and that Melba is absolutely without it. All we can say of it is that it is musical organization. It is the vital spark which lies in the soul of

[Continued on page 20]

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CHARLES KUNKEL.

an artist to be fanned into luminous fire by the sound of his own music, so that the world may bask in the splendid glow. It is inspiration, for which poor, yearning hungry aspiration is so often mistaken.

Paderewski has a powerful musical organization. He is, as Mr. Swinburne would phrase it, "filled full to the lips and eyes" with temperament. He throbs with emotion, which may be accepted as the threefold product of nationality, personal character, and experience. The Poles are a keenly susceptible people, and they are full of fire and passion. They have suffered much, and their emotions have become a part of their national heritage. Paderewski is a Pole, and he is one who combines national characteristics with a gentle, amiable, and sensitive character of his own. This is not the place to speak of personal experiences which have deepened the emotional nature of this artist. It may suffice to recall the old story of the singing master who, on hearing an unimpassioned soprano, said: "If I were that woman's teacher I would marry her and break her heart; and in two years she would be the greatest singer in Europe."

The province of the intellect in the study of music for performance is by no means difficult to determine. It is the designing power, and the design must be based upon a full and sympathetic perception of the formal and emotional beauty of the work in hand. Christiani, in his "Principles of Expression in Pianoforte Playing," allots this work to emotion, which he describes as the power of conceiving and divining the beautiful. This, of course, is only a partial statement of the truth. The emotion of a musician contributes the sympathetic element without which no amount of intellectual application will be sufficient to reveal the content of a composition. The player must be able to feel the composer's emotion or he cannot reproduce it for the hearer. Dr. von Bulow failed here; he showed with much skill the constructive, or purely musical, beauty of every work, but he could not transfer its emotion. On the other hand, emotion without complete intellectual perception results in mere sentimentalism, and is more likely to obscure than reveal the constructive work of the composer.

The intellect, therefore, has a twofold duty. First comes the acquisition of information as to the general character and purpose of the period to which a composition belongs and the individual theories of the composer. No player, for example, is justified in reading a Mozart sonata as if it were the work of a contemporaneous composer. He is in duty bound to remember the general character of piano music in Mozart's days, and also the glorious boy's own personal theories as to piano playing. The second and more serious business of the intellect is to make a keen and exhaustive analysis of the work in hand, to the end that in the reading the artistic proportions designed by the composer may be faithfully preserved. From these two operations of the intellect we get a synthetic result, which is usually termed a reading. The technical manifestations of this reading are in the general tempo, the placing of crescendi and diminuendi, of forte and piano, of hard and soft touch, of staccato and legato, or what is usually included under the vague expression, light and shade.

Variety of tone color, contrasts of power, and all the other elements of musical expression may be distributed in such a way as to produce a ravishing effect upon the ear without result-

ing in truly artistic work. It is only when the intellect has so analyzed the work that these things are correctly placed that the masterpiece glows before us in its original power, convincing us and swaying our emotions. Paderewski is a man of well-disciplined mind. He has broadened his perceptions and strengthened his reasoning power by the study of many subjects not connected with music. His innate refinement has been polished by culture, and he has also made himself a complete master of musical construction. He analyzes a composition with the skill of a mathematician, but with the feeling of a man of powerful musical temperament. That he goes through this analytical process with the smallest works in his repertory, as well as with the largest, is abundantly demonstrated by the exquisite adjustment of his purely technical effects. Not a single measure is ever read in a slovely manner, but each one is treated with the most loving care for its melodic outline, its individual rhythm, its rhythmic relation to the remainder of the phrase, and its office as an element in the composition as a whole. No matter how rapid or mechanically difficult the passage, the result of Paderewski's private study as revealed to his hearers is manifested in this remarkable insistence upon the artistic relations of the thousands of tones in a composition, coupled with a mastery of tone color, which preserves at all times the vocal illusion.

It is true that some compositions in the repertory of the piano have been read more convincingly by other players. But, taking the piano list as a whole, Paderewski shows a deeper emotional sympathy with the greater part of it and a fuller intellectual mastery of

that part than any other player since the palmy days of Rubinstein.

The astounding influence which this pianist gains over every audience, then, is due, first, to his ability to construct a reading which is justified by the intellect and vitalized by emotion, and, second, to his incomparably beautiful execution, which ravishes the ear with its caressing tones. That there is a good deal of silly sensationalism, hysteria, and unreasoning hero worship in the behavior of his audiences is not to be denied, for many sentimental young women who have no knowledge of the higher beauties of piano playing and no conception of the masterpieces of piano composition attend these performances. But those who have a serious regard for musical art are also stirred to the depths by this man's work, and it is out of respect for them that this study has been penned.

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(A) The small note indicates that the interval of a whole step is to be trilled.

Follow the first note G flat with the note A flat if the piano does not possess the high B flat.

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Cantabile. (*Singing.*)

1904-15

8

*Led. *Led. *Led. *Led. *Led. *Led. *Led. p

Volante. (Flying.)

L'istesso tempo.

Var. I.

f tre corde. L. H. 16 18

*Led. *Led. *Led. *Led.

f tre corde. L. H. 16 18

*Led. *Led. *Led.

f tre corde. L. H. 16 18

*Led. *Led. *Led. *Led.

f tre corde. L. H. 16 18

*Led. *Led. *Led. *Led.

pp *una corda.* *Begin the run on the third note A, if the piano does not possess the B flat.*

f *tre corde.*

The musical score consists of four systems of arpeggiated chords, each spanning two measures. The first system is marked *pp* and *una corda*. It includes a performance instruction: "Begin the run on the third note A, if the piano does not possess the B flat." The second and third systems continue the arpeggiated pattern. The fourth system is marked *f* and *tre corde*. The final system features sixteenth-note chords in the right hand and single notes in the left hand, marked with *f* and *tre corde*.

* Red. * Red. * Red. * Red. * Red. * Red. * Red.
 8-----
 * Red. * Red. * Red. * Red. * Red. * Red. * Red.
 8-----
pp (una corda.) * Red. * Red. * Red. * Red. * Red. * Red. * Red.
 8-----
 * Red. * Red. * Red. * Red. * Red. * Red. * Red.
 8-----
 * Red. * Red. * Red. * Red. * Red. * Red. * Red.
 8-----
 * Red. * Red. * Red. * Red. * Red. * Red. * Red.

Tempo di Marcia.

(In March time.) ♩ - 66

Var. II.**FUNERAL MARCH.**

"Down in de Cornfield, hear dat mournful sound;
All de Darkeys am a-weeping Massa's in the cold, cold ground."

The musical score is written for piano and includes the following elements:

- Tempo and Style:** Tempo di Marcia (March time), 66 beats per minute.
- Section:** Var. II.
- Lyrics:** "Down in de Cornfield, hear dat mournful sound; All de Darkeys am a-weeping Massa's in the cold, cold ground."
- Performance Instructions:**
 - una corda:** Indicated at the beginning of the first system and later in the second system.
 - mf (mezzo-forte):** Indicated in the first system.
 - pp (pianissimo):** Indicated in the first system.
 - tre corda:** Indicated in the first system.
 - pizzicato:** Indicated in the second system.
 - ten. (tension):** Indicated above the right hand in the second system.
 - cresc. (crescendo):** Indicated in the third system.
 - Grandioso:** Indicated at the beginning of the fourth system.
 - f (forte) and ff (fortissimo):** Indicated in the fourth system.
- Notation:** The score uses standard musical notation with treble and bass staves. It includes various note values, rests, and dynamic markings. A circled 'A' is placed above the first system, and a circled 'A' is placed above the fourth system.
- Footnote:** This 8--- sign signifies that the notes are to be played an octave lower.

First system of the musical score. It features a grand staff with treble and bass clefs. The key signature has two flats. The music includes various chords and melodic lines with fingerings indicated by numbers 1-5. Dynamics include *mf* and *f*. There are several asterisks and the word "Led." below the staff.

Second system of the musical score. It continues the grand staff notation. Dynamics include *dim.* and *p*. The instruction "una corda." is present. There are several asterisks and the word "Led." below the staff.

TRIO. una corda. **Dolcissimo.** (With the utmost delicacy.)

Third system of the musical score, marked as the beginning of the Trio. It features a grand staff with treble and bass clefs. Dynamics include *p* and *pp*. There are several asterisks and the word "Led." below the staff.

Fourth system of the musical score. It continues the grand staff notation. There are several asterisks and the word "Led." below the staff.

Fifth system of the musical score. It continues the grand staff notation. There are several asterisks and the word "Led." below the staff.

Sixth system of the musical score. It continues the grand staff notation. There are several asterisks and the word "Led." below the staff.

Tre corda.

ten. ten. ten. ten. ten. ten.

pp

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The second system also consists of a single staff with a treble clef and a key signature of one flat. The melody continues with a quarter note C5, followed by a quarter note Bb4, and a quarter note A4. The score includes various musical notations such as notes, rests, and bar lines.

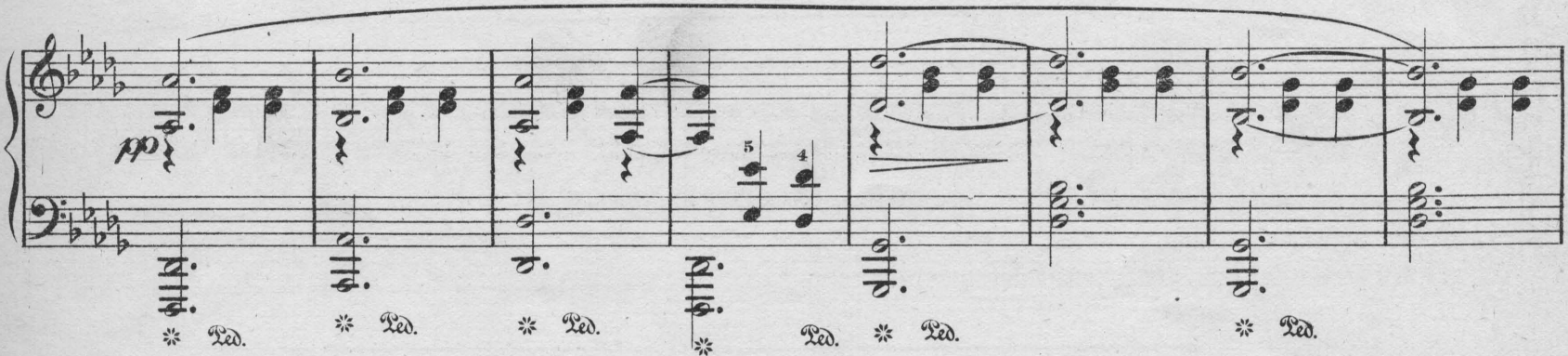
Cadenza.

Vivo. ♩ - 100. **Leggiero.** (*With animation and lightness.*)



Tempo di Valse (In Waltz time) $\text{♩} = 80$.

"Now de orange- trees am blooming."



Tre corda.

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Bass staff has a *Red.* marking. The system contains several measures with triplets and chords.

Second system of musical notation. Treble and bass staves. Treble staff has a *cresc.* marking. Bass staff has a *Red.* marking. The system contains several measures with triplets and chords.

Third system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Bass staff has a *Red.* marking. The system contains several measures with triplets and chords.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *Red.* marking. Bass staff has a *Red.* marking. The system contains several measures with triplets and chords.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *Red.* marking. The system contains several measures with triplets and chords.

Sixth system of musical notation. Treble and bass staves. Treble staff has a *Red.* marking. Bass staff has a *Red.* marking. The system contains several measures with triplets and chords.

mf The second time both hands an octave higher and *ppp* (una corda.)

First system of musical notation, measures 1-4. The right hand features a continuous eighth-note arpeggiated pattern. The left hand plays a simple harmonic accompaniment. Each measure is marked with an asterisk and the word "Ped." below the staff.

Second system of musical notation, measures 5-8. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment changes slightly. Measures 6 and 8 are marked with an asterisk and "Ped." below the staff.

Third system of musical notation, measures 9-12. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment changes. Measures 10 and 12 are marked with an asterisk and "Ped." below the staff.

Fourth system of musical notation, measures 13-16. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment changes. Measures 14 and 16 are marked with an asterisk and "Ped." below the staff.

Fifth system of musical notation, measures 17-20. The right hand continues the eighth-note arpeggiated pattern. The left hand accompaniment changes. Measures 18 and 20 are marked with an asterisk and "Ped." below the staff.

Sixth system of musical notation, measures 21-24. Measures 21 and 22 are marked with an asterisk and "Ped." below the staff. Measure 23 is marked with "pp" and contains triplets in both hands. Measure 24 is marked with an asterisk and "Ped." below the staff. The system concludes with two first endings: the first ending leads back to the beginning of the section, and the second ending is marked "Tre corda." and leads to the next page.

Repeat the part an octave higher *ppp*

First system of musical notation, measures 1-5. The music is in a key with three flats (B-flat, E-flat, A-flat) and 3/4 time. The upper staff features a melody with slurs and fingerings (3, 5, 4, 3, 5, 2, 4). The lower staff has a bass line with slurs and fingerings (6, 6, 6). Dynamics include *f* (forte) and *p* (piano). There are two trills marked with a trill symbol and an asterisk.

1st. time *f* 2nd. time *pp*.

Second system of musical notation, measures 6-10. The music continues with slurs and fingerings (3, 1, 1, 3, 2, 4, 4, 2, 2). The lower staff has a bass line with slurs and fingerings (1, 5, 2, 1, 4). Dynamics include *f* (forte) and *pp* (pianissimo).

Third system of musical notation, measures 11-15. The music continues with slurs and fingerings (3, 1, 1, 2, 1). The lower staff has a bass line with slurs and fingerings (1, 2, 3). Dynamics include *f* (forte).

Fourth system of musical notation, measures 16-20. The music continues with slurs and fingerings (3, 1, 2, 1). The lower staff has a bass line with slurs and fingerings (1, 2). Dynamics include *pp* (pianissimo).

Fifth system of musical notation, measures 21-25. The music continues with slurs and fingerings (3, 1). The lower staff has a bass line with slurs and fingerings (3, 1). Dynamics include *f* (forte). There is a trill marked with a trill symbol and an asterisk.

FINALE.

Allegretto.

The musical score is for a piece titled "FINALE." in the tempo "Allegretto." It is written for piano and bass in 2/4 time. The key signature consists of two flats (B-flat and E-flat). The score is divided into five systems, each containing a piano (treble) staff and a bass staff.

The first system begins with a mezzo-forte (*mf*) dynamic. It features a piano melody with triplets and slurs, and a bass line with eighth notes. The second system continues the piano melody with more complex figures and includes a crescendo (*cresc.*) marking. The third system shows a further increase in dynamics with a forte (*f*) marking. The fourth system reaches a fortissimo (*ff*) dynamic and includes a measure marked with an asterisk and "Ped." (pedal). The fifth system concludes the piece with a fortissimo (*ff*) dynamic and a final measure marked with an asterisk and "Ped."

Throughout the score, various musical notations are used, including triplets, slurs, and fingerings (numbers 1-5 above notes). The bass line often provides harmonic support with chords and moving lines. The overall structure is a single melodic line for the piano over a supporting bass line.

cresc. 8

First system of music. Treble and bass staves. Treble staff has a 4-measure phrase with a crescendo marking. Bass staff has a 4-measure phrase. Dynamics include *ff*. Pedal points are marked with 'Ped.' and asterisks.

8 *cresc.*

Second system of music. Treble and bass staves. Treble staff has a 4-measure phrase with a crescendo marking. Bass staff has a 4-measure phrase. Dynamics include *ff*. Pedal points are marked with 'Ped.' and asterisks.

8 *Con anima.*

Third system of music. Treble and bass staves. Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Dynamics include *ff* and *f*. Pedal points are marked with 'Ped.' and asterisks.

8 *Martellato.*

Fourth system of music. Treble and bass staves. Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Dynamics include *ff*. Pedal points are marked with 'Ped.' and asterisks.

Grandioso. 8

Fifth system of music. Treble and bass staves. Treble staff has a 4-measure phrase. Bass staff has a 4-measure phrase. Dynamics include *ff* and *fff*. Pedal points are marked with 'Ped.' and asterisks.

Valse de Concert.

Moritz Moszkowski.

Tempo di Valse $\text{♩} = 80$.

Edition Kunkel.

1441 - 10
Copyright, Kunkel Bros. 1892.

The musical score consists of six systems of staves. Each system typically has a treble and bass staff. The notation is dense with chords, arpeggios, and various fingerings (e.g., 1, 2, 3, 4, 5). Pedal markings ('Ped.') are placed below the bass staff in many measures, often accompanied by an asterisk (*). The tempo marking 'a tempo.' appears above the second system. The first system begins with a forte 'f' dynamic. The score concludes with a final system of staves.

Risoluto.

The musical score is written for piano and consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 4/4. The tempo/mood is marked 'Risoluto.' at the beginning. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Pedal points are marked with 'Ped.' and asterisks. The piece concludes with a 'cres.' (crescendo) and 'ff rapido.' (fortissimo, rapid) section.

System 1: Treble clef, G major. Bass clef, G major. Dynamics: *f*, *p*. Pedal markings: Ped., Ped., Ped., Ped. Asterisks: *, *, *, *.

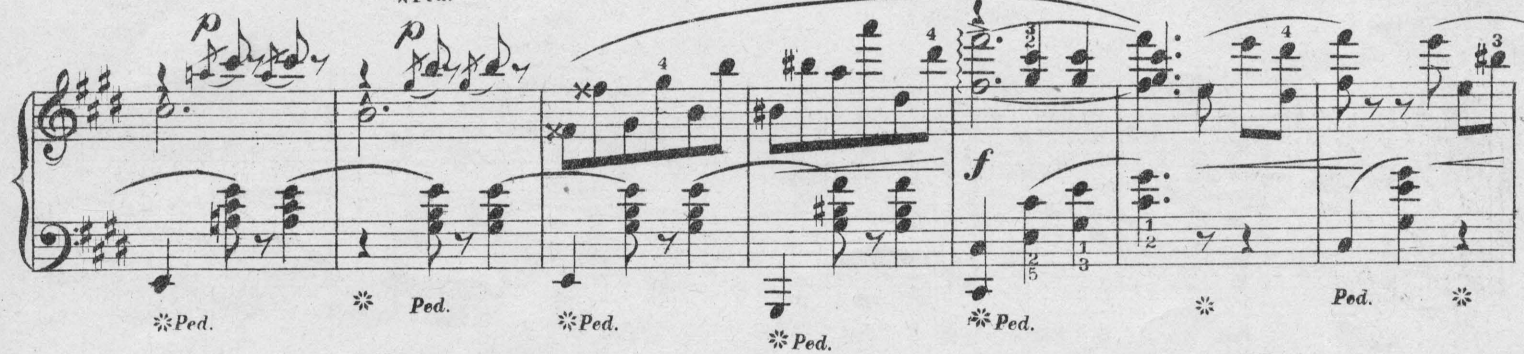
System 2: Treble clef, G major. Bass clef, G major. Dynamics: *f*. Pedal markings: Ped., Ped., Ped., Ped. Asterisks: *, *, *, *.

System 3: Treble clef, G major. Bass clef, G major. Dynamics: *ff*. Pedal markings: Ped., Ped., Ped., Ped. Asterisks: *, *, *, *.

System 4: Treble clef, G major. Bass clef, G major. Dynamics: *pp*. Pedal markings: Ped., Ped., Ped., Ped. Asterisks: *, *, *, *.

System 5: Treble clef, G major. Bass clef, G major. Dynamics: *cres.*. Pedal markings: Ped., Ped., Ped., Ped. Asterisks: *, *, *, *.

System 6: Treble clef, G major. Bass clef, G major. Dynamics: *ff rapido.*. Pedal markings: Ped., Ped., Ped. Asterisks: *, *, *.



dolce.

pp

dim.

Ped. * *Ped.* * *Ped.*

a tempo.

e rit. - and

p grazioso.

* *Ped.* * *Ped.* *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* *

ossia.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Risoluto.

ff

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

rit.

a tempo.

ossia.

p

Ped. a tempo. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

First system of musical notation. The right hand features a complex melodic line with triplets and sixteenth notes, starting with a *p* (piano) dynamic and ending with a *f* (forte) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by asterisks and the word "Ped." below the staff.

Second system of musical notation. The right hand continues the melodic development with various fingerings and articulations. The left hand features a series of sustained chords. Pedal points are marked with asterisks and "Ped." below the staff.

Third system of musical notation. The right hand has a more active, rhythmic melody. The left hand consists of chords. The tempo is marked "a tempo." at the beginning of the system. Pedal points are indicated by asterisks and "Ped." below the staff.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand features a series of chords. Pedal points are marked with asterisks and "Ped." below the staff.

Fifth system of musical notation. The right hand has a melodic line with some rests. The left hand features a series of chords. Pedal points are marked with asterisks and "Ped." below the staff.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand features a series of chords. Pedal points are marked with asterisks and "Ped." below the staff.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The music features complex fingerings and pedaling. Pedal marks are indicated by 'Ped.' and asterisks (*). The system ends with a repeat sign.

Second system of the musical score. It begins with the instruction 'Risoluto.' in the treble staff. The music continues with complex fingerings and pedaling. Pedal marks are indicated by 'Ped.' and asterisks (*). The system ends with a repeat sign.

Third system of the musical score. It features dynamic markings 'ff' (fortissimo) and 'f' (forte). The music continues with complex fingerings and pedaling. Pedal marks are indicated by 'Ped.' and asterisks (*). The system ends with a repeat sign.

Fourth system of the musical score. It features dynamic markings 'ff' (fortissimo) and 'f' (forte). The music continues with complex fingerings and pedaling. Pedal marks are indicated by 'Ped.' and asterisks (*). The system ends with a repeat sign.

Fifth system of the musical score. It begins with the dynamic marking 'pp' (pianissimo). The music continues with complex fingerings and pedaling. Pedal marks are indicated by 'Ped.' and asterisks (*). The system ends with a repeat sign.

Sixth system of the musical score. It features dynamic markings 'cres' (crescendo) and 'cen' (crescendo). The music continues with complex fingerings and pedaling. Pedal marks are indicated by 'Ped.' and asterisks (*). The system ends with a repeat sign.

f *ff rapido.*

* Ped.

rit. *a tempo.* *f*

Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.

1441 - 10

First system of musical notation, measures 1-6. Treble and bass staves with complex fingering and pedaling. Pedal marks are indicated below the bass staff.

Second system of musical notation, measures 7-12. Includes a *sfz* dynamic marking. Pedal marks are indicated below the bass staff.

Third system of musical notation, measures 13-18. Includes a *con forza* marking and a measure rest of 8 measures. Pedal marks are indicated below the bass staff.

Fourth system of musical notation, measures 19-24. Includes *rit.* and *Animato.* markings. Pedal marks are indicated below the bass staff.

Fifth system of musical notation, measures 25-30. Includes a *Presto.* marking and a measure rest of 8 measures. Pedal marks are indicated below the bass staff.

Sixth system of musical notation, measures 31-36. Includes a *ff* dynamic marking and a measure rest of 8 measures. Pedal marks are indicated below the bass staff.

ARIADNE'S CROWN.

Ariadne was the daughter of King Minos and was deserted by her lover, Theseus, on the island of Naxos, which was the favorite island of Bacchus, the wine God, who found her and made her his wife. As a marriage present he gave her a golden crown encircled with gems and when she died he took her crown and threw it up into the sky; as it mounted, the gems grew brighter and were turned into stars and preserving its form, Ariadne's crown remains fixed in the heaven as a constellation.

To Miss Bebe Sheetz.

RENÉ L. BECKER.

Allegretto. (Lively - joyfully.)

ten. *f*

ten. *f* *p*

ten. *f* *p*

cresc. *f* *f* *f* *ff*

molto rit. (very much ritard)

1955 - 5

Red. * P * P * Red. *

20.

ten.
A

Leo.

cresc.

molto rit.

rit.

[illegible]

Musical score for "L'Espresso" by Franz Liszt, Op. 10, No. 1. The score is in 3/4 time and features a piano (p) and a forte (f) section. The piano section is marked "rit." and the forte section is marked "marcato." and "a tempo." The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes fingerings (1-5) and articulation marks (accents) for the melody. The lyrics "The Rose Tree" are written below the bass staff, with asterisks marking the beginning of each line of the melody.

Tempo I.

The musical score consists of five systems of piano music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *ten.* and *f*. Fingering numbers (1-5) are present.
- System 2:** Continues the melodic and supporting lines. Dynamics include *ten.* and *f*. Fingering numbers are present.
- System 3:** Includes a *f* dynamic marking and a *p* (piano) dynamic marking. Fingering numbers are present.
- System 4:** Features a *f* dynamic marking and a *p* dynamic marking. Fingering numbers are present.
- System 5:** Includes a *cresc.* (crescendo) marking, a *f* dynamic marking, a *molto rit.* (molto ritardando) marking, an *ad lib.* (ad libitum) marking, and a *molto rit.* marking. Dynamics also include *ff* and *pp*. Fingering numbers are present.

At the bottom of the page, the text "Edition Kunkel." is printed on the left, and "1955-5" is printed on the right.

a tempo.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat). The tempo is marked "ten." (tender). The score includes various musical notations such as notes, rests, and fingerings. The bass line features a "Ped." (pedal) marking and a "ten." marking. The score is divided into measures by vertical bar lines.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The lyrics "The Rose Tree" are written below the piano part. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like "ten." (tenor) and "f" (forte). The score is marked with "Red." and a flower symbol, indicating it is a red cover song.

[illegible]

Allargando. (*With breath and boldness.*)

Allargando. (*With breath and boldness.*)

f *ff* *f* *sf* *ff*

H. H.

**Led.* **Led.* **Led.* **Led.* **Led.* **Led.*

1955-5

Edition Kunkel.

NIGHTINGALE IN THE BRANCHES.

NOCTURNE.

*Last night the nightingale woke me,
Last night when all was still;
It sang in the golden moonlight,
From out the woodland hill.*

*I open'd my window so gently;
I look'd on the dreaming dew,
And oh! the bird, my darling, was singing,
Singing of you, of you.*

To my dear uncle Charles.

RENÉ L. BECKER.

Moderato. ♩ - 132.

The musical score is written for piano and includes various dynamics and tempo markings. The first system begins with a piano (p) dynamic and a 'Led.' (Ledger) marking. The second system includes a forte (f) dynamic and a 'R.H.' (Right Hand) marking. The third system includes a 'rit.' (ritardando) marking. The fourth system includes 'a tempo.' and 'rit.' markings. The score features various musical notations including treble and bass staves, notes, rests, and fingerings.

1956 - 5

Edition Kunkel.

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The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and performance instructions.

- System 1:** The first system begins with the tempo marking "a tempo." in the upper left. It features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Fingering numbers (1-5) are present above many notes. Pedal markings "Ped." and "Ped." with asterisks are located below the bass staff.
- System 2:** The second system includes the tempo markings "rit" (ritardando) and "a tempo". It features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Fingering numbers (1-5) are present above many notes. Pedal markings "Ped." and "Ped." with asterisks are located below the bass staff. A "ten." (tenuto) marking is present above a note in the bass staff.
- System 3:** The third system begins with the instruction "una corda." (one string). It features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Fingering numbers (1-5) are present above many notes. Pedal markings "Ped." and "Ped." with asterisks are located below the bass staff. A "pp" (pianissimo) marking is present above the bass staff, followed by the word "memoroso".
- System 4:** The fourth system features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Fingering numbers (1-5) are present above many notes. Pedal markings "Ped." and "Ped." with asterisks are located below the bass staff.
- System 5:** The fifth system features a treble staff with a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. Fingering numbers (1-5) are present above many notes. Pedal markings "Ped." and "Ped." with asterisks are located below the bass staff.

molto cresc. e agitato.

strepitoso.

rit.

f

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

Lusingando.

pp

mf

Red. * Red. * Red. *

Red. * Red. *

5 3 1

f

p

f

molto rit. pp

Lied * Lied * Lied * Lied * Lied * Lied * Lied *

a tempo.

rit.

a tempo.

una corda.

* Led.

* Led.

molto rit. *a tempo.*

tre corde.

* *Red.* * *Red.* * *Red.* * *Red.*

rit. *ad lib.*

f

* *Red.* * *Red.* * *Red.* * *Red.*

molto rit.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

a tempo. *rit.*

f *p*

ossia.

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

Parlando. *molto rit.* *ad lib.*

f *pp*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

HOME SWEET HOME.

Notes marked with an arrow (↓) must be struck from the wrist.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

Moderato. ♩ = 60.

CLAUDE MELNOTTE.

Cantabile.

The first system of musical notation for 'Home Sweet Home' is in 2/4 time, marked Moderato (♩ = 60) and Cantabile. It features a treble and bass staff. The treble staff begins with a piano (p) dynamic and contains a melody with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. Pedal markings (Ped.) are indicated below the bass staff, often with asterisks to denote specific pedal effects. Fingering numbers (1-5) are provided for many notes.

See special article on the proper and artistic use of the pedal in Kunkel's Royal Piano Method page 96 to 110.

The second system continues the musical piece, maintaining the same notation style as the first system. It includes treble and bass staves with detailed fingering and pedal markings. The melody in the treble staff continues with grace notes and slurs, while the bass staff accompaniment remains consistent.

The third system of musical notation continues the piece. It features the same notation elements: treble and bass staves, fingering numbers, and pedal markings. The musical structure follows the previous systems, with the treble staff carrying the main melody and the bass staff providing accompaniment.

The fourth system of musical notation continues the piece. It includes the same notation elements as the previous systems. The treble staff melody continues with various ornaments, and the bass staff accompaniment remains. A 'Sostenuto' marking appears above the treble staff in the latter part of this system, indicating a change in tempo or feel.

The fifth and final system of musical notation for this page continues the piece. It includes the same notation elements: treble and bass staves, fingering numbers, and pedal markings. The piece concludes with a final chord in the bass staff.

Var. I.

*The melody well marked.**Sustain the half notes and lift up the grace notes instantly.*

Con espressione.

rall.

or thus.

Var. II.

The melody well marked.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation is highly rhythmic, featuring numerous triplets and sixteenth-note patterns. Fingerings are indicated by numbers 1-5. Dynamic markings include *cresc.* (crescendo) and *dim.* (diminuendo). The page is numbered 39 at the top center and 1705.6 at the bottom center. The publisher's name, Edition Kunkel, is printed at the bottom right.

1705.6

Edition Kunkel.

leggero.

Var. III.

The musical score for Variation III consists of six systems, each with a piano (right) and bass (left) staff. The key signature is B-flat major (two flats). The tempo/mood is marked *leggero.* (light). The variation is numbered 8 at the beginning of each system. The notation includes various note values, rests, and fingerings (numbers 1-5). Some notes are marked with a star and the word "Red." (likely indicating a recording or editing mark). The word "simili." appears in the first system. The score is published by Edition Kunkel, 1705-6.

The musical score is written for piano and consists of six systems of staves. Each system typically contains a treble staff and a bass staff, with some systems having a single staff for the right hand (l.h.) or left hand (l.h.). The notation includes various musical symbols such as notes, rests, and fingerings. The piece is marked "Adagio" and includes a "cresc." (crescendo) section. The notation is published by Edition Kunkel, 1705-6.

The first system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The sixth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes.

The notation is published by Edition Kunkel, 1705-6.

May Galop

C. T. Sisson

Op. 86.

Notes marked with an (v) must be struck from the wrist.

Vivo. (Lively.) ♩ - 138.

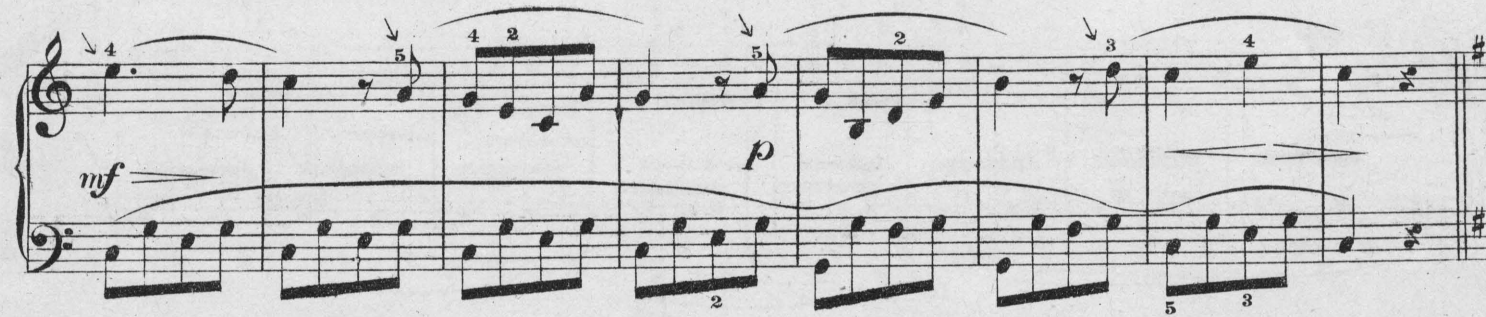
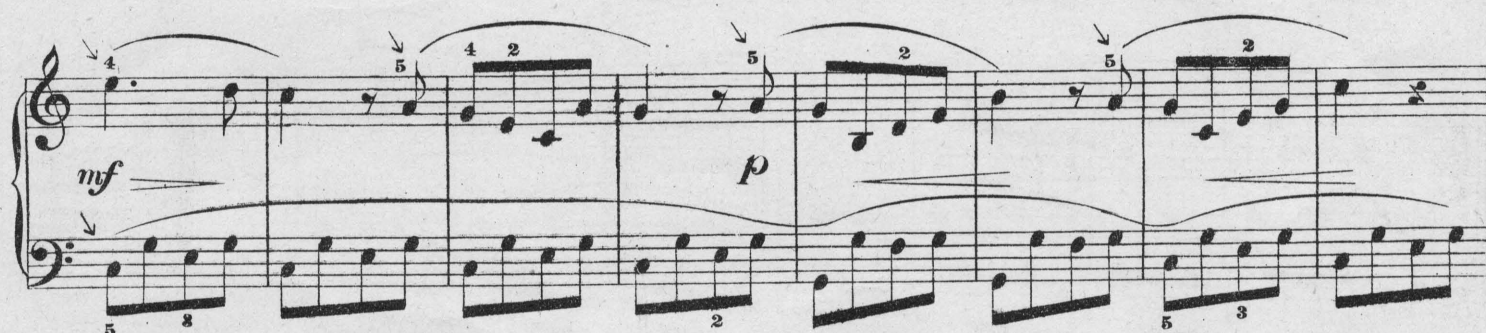
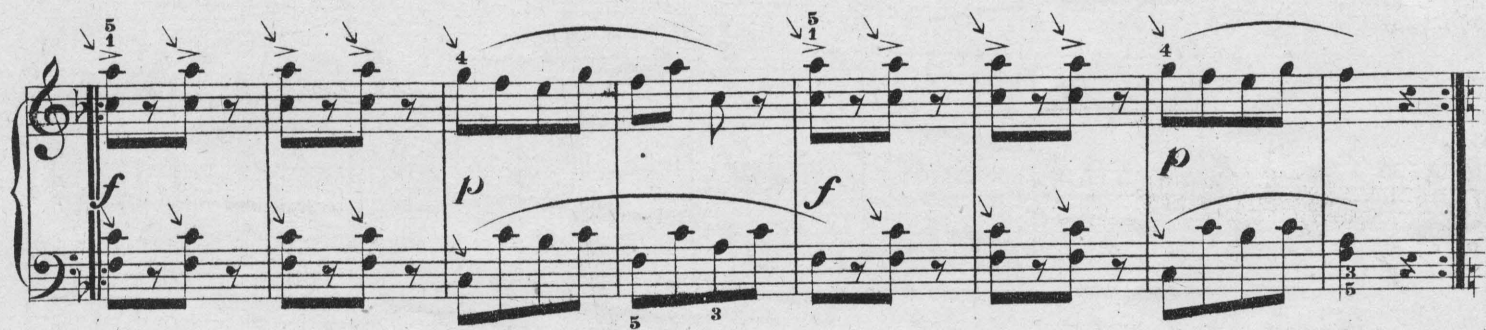
The musical score for "May Galop" is written for piano and violin. It is in 2/4 time and the key of D major. The tempo is marked "Vivo. (Lively.)" with a quarter note equal to 138 beats per minute. The score consists of five systems of staves. The piano part is written in the bass clef, and the violin part is written in the treble clef. The piano part features a driving bass line with frequent triplets and sixteenth-note patterns. The violin part has a more melodic line with many slurs and fingerings. Dynamics include forte (f), mezzo-forte (mf), and piano (p). The score includes various musical notations such as slurs, ties, and fingerings.

476-3

Edition Kunkel.

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First system of musical notation, measures 1-4. The treble staff features a melody with descending eighth-note patterns and slurs, marked with fingerings (5, 4, 3, 2, 1) and accents. The bass staff provides a steady accompaniment of eighth notes. The system begins with a forte (*f*) dynamic marking.

Second system of musical notation, measures 5-8. This system continues the melodic and accompanimental patterns from the first system, maintaining the forte (*f*) dynamic.

Third system of musical notation, measures 9-12. Measures 9-10 are marked forte (*f*), while measures 11-12 are marked mezzo-forte (*mf*). The bass staff includes fingerings (5, 1, 3) and (2) under the eighth-note accompaniment.

Fourth system of musical notation, measures 13-16. Measures 13-15 are marked mezzo-forte (*mf*), and measure 16 is marked forte (*f*). The system concludes with a double bar line.

Fifth system of musical notation, measures 17-20. Measures 17-19 are marked mezzo-forte (*mf*), and measure 20 is marked forte (*f*). The system ends with a repeat sign and a final double bar line.

THE BLUE AND THE GREY.

MARCH.

Notes marked with an arrow (↓) must be struck from the wrist.

CARL SIDUS.

Marziale. $\text{♩} = 80$. (martial, warlike.)

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

THE STAR SPANGLED BANNER.

Maestoso. (with dignity, majesty.)

or thus.

a tempo (resume the time)

Brillante. (brilliant, in a showy, sparkling style.)

Tempo I.

Con Brio. (with brilliancy and spirit.)

First system of musical notation for 'Tempo I. Con Brio.' The system consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. A 'Ped.' (pedal) marking is present in the bass staff.

Second system of musical notation for 'Tempo I. Con Brio.' The system continues the melodic and rhythmic themes from the first system. It includes various ornaments, slurs, and dynamic markings such as *f* and *p*. Fingerings are clearly marked throughout. A 'Ped.' marking is present in the bass staff.

Third system of musical notation for 'Tempo I. Con Brio.' The system continues the melodic and rhythmic themes. It includes various ornaments, slurs, and dynamic markings such as *f* and *p*. Fingerings are clearly marked throughout. A 'Ped.' marking is present in the bass staff.

Scherzando.

Fourth system of musical notation for 'Scherzando.' The system continues the melodic and rhythmic themes. It includes various ornaments, slurs, and dynamic markings such as *f* and *ff* (fortissimo). Fingerings are clearly marked throughout. A 'Ped.' marking is present in the bass staff.

Fifth system of musical notation for 'Scherzando.' The system continues the melodic and rhythmic themes. It includes various ornaments, slurs, and dynamic markings such as *p* (piano). Fingerings are clearly marked throughout. A 'Ped.' marking is present in the bass staff.

DIXEY.

Con allegrezza. (joyfully, animatedly.)

8.

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8.

cresc.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8.

f

Con fuoco. (with intense animation.)

Ped. * *Ped.* * *Ped.* *

8.

ff *ff* *ff*

Ped. * *Ped.* *

Tempo I. Con Brio.

Ardito. Scherzando. Con Brio.

The musical score is written for piano and consists of five systems of staves. The first system is marked 'Tempo I. Con Brio.' and contains two systems of staves. The second system is marked 'Ardito. Scherzando.' and contains two systems of staves. The third system is marked 'Con Brio.' and contains two systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like f, p, and ff. There are also fingerings and articulation marks throughout the piece.

NODDING RUSHES.

(IMPROMPTU.)

CARL WILHELM KERN.

Allegretto.

Tempo rubato.

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and consists of four systems of piano and bass staves. The first system includes a tempo marking "And. moder." and a dynamic marking "p". The second system includes a dynamic marking "p". The third system includes a dynamic marking "p". The fourth system includes a dynamic marking "f" and a tempo marking "rit.". The score features various musical notations including notes, rests, slurs, and fingerings.

a tempo.

First system of musical notation. Treble clef, key of D major. The right hand plays a series of eighth-note chords with fingerings 2, 5, 3. The left hand plays a bass line with triplets and slurs. Dynamics include *p* and *Red.* with asterisks.

Second system of musical notation. Treble clef, key of D major. The right hand features a melodic line with slurs and fingerings 1, 2, 4, 3. The left hand continues the bass line. Dynamics include *Red.* with asterisks.

Third system of musical notation. Treble clef, key of D major. The right hand continues the melodic line with slurs and fingerings 1, 2, 5. The left hand continues the bass line. Dynamics include *Red.* with asterisks and a *cresc.* marking.

Fourth system of musical notation. Treble clef, key of D major. The right hand continues the melodic line with slurs and fingerings 5, 1, 5, 2, 1. The left hand continues the bass line. Dynamics include *f* and *Red.* with asterisks.

Fifth system of musical notation. Treble clef, key of D major. The right hand features a melodic line with slurs and fingerings 5, 4, 2, 4, 1, 5, 2, 4, 1, 1, 3. The left hand continues the bass line. Dynamics include *Risoluto.*, *ff*, *p*, *f*, and *Red.* with asterisks.

This page contains five systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 8), dynamics (e.g., *f*, *p*, *ff*, *cresc.*), and pedal markings (e.g., *ped.*, **ped.*). The first system includes a *f* dynamic and a *ped.* marking. The second system includes a *cresc.* marking and a *ped.* marking. The third system includes a *ff* dynamic and a *ped.* marking. The fourth system includes a *f* dynamic and a *ped.* marking. The fifth system includes a *cresc.* marking and a *ped.* marking. The notation is complex, with many notes and rests, and a high density of markings.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a melody with fingerings 2, 3, 2, 5, 3, 2, 5, 3, 2, 1, 2, 3, 4, 5. Bass staff has chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics: *p*. Pedal markings: *Ped.* *
- System 2:** Treble staff has a melody with fingerings 1, 2, 4, 3, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Bass staff has chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics: *p*. Pedal markings: *Ped.* *
- System 3:** Treble staff has a melody with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1. Bass staff has chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics: *f*. Pedal markings: *Ped.* *
- System 4:** Treble staff has a melody with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1, 2, 3, 4, 5. Bass staff has chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Tempo markings: *rit.*, *a tempo.*. Dynamics: *p*. Pedal markings: *Ped.* *
- System 5:** Treble staff has a melody with fingerings 1, 2, 4, 3, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1. Bass staff has chords with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. Dynamics: *p*. Pedal markings: *Ped.* *

Meno mosso.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a simple harmonic accompaniment. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The lyrics "The Rose Tree" are written below the piano part. The score is divided into two systems, each with a repeat sign at the end. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written in a standard musical notation style, with a treble clef for the right hand and a bass clef for the left hand. The notes are written in a clear, legible font. The overall style is that of a traditional sheet music publication.

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music is in common time (C). The score consists of two systems. The first system has four measures, and the second system has four measures. The voice part is written in a single line, and the piano accompaniment is written in two staves (treble and bass). The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score includes various musical notations such as notes, rests, and fingerings. The piano part features arpeggiated chords and a steady bass line. The voice part has a simple melody with some grace notes. The score is marked with "Ped." (pedal) and "The." (the) throughout.

Risoluto.

The musical score consists of five systems, each with a treble and bass staff. The key signature has two sharps (F# and C#). The notation includes various dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), and *cresc.* (crescendo). There are also articulation marks such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The bass staff often features chords and single notes, while the treble staff has more complex melodic lines with slurs and fingerings. The notation is in a style typical of early 20th-century piano music.

The musical score on page 59 consists of five systems of piano music. Each system is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Below the staves, there are markings like 'Red.' and asterisks, possibly indicating recording or editing notes. The first system has four measures, the second and third have five measures each, and the fourth and fifth have four measures each. The notation is complex, with many slurs and fingerings, suggesting a technically demanding piece.

Tempo I.

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. The left hand plays a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. There are four measures in this system. Each measure has a 'Ped.' (pedal) marking and an asterisk (*) below the left hand staff.

Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand plays a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. There are four measures in this system. Each measure has a 'Ped.' (pedal) marking and an asterisk (*) below the left hand staff.

Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. The left hand plays a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. There are four measures in this system. Each measure has a 'Ped.' (pedal) marking and an asterisk (*) below the left hand staff.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1. The left hand plays a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. There are four measures in this system. The first measure has a 'Ped.' (pedal) marking and an asterisk (*). The second measure has a 'f' (forte) marking. The third measure has a 'rit' (ritardando) marking. The fourth measure has a 'p' (piano) marking and an asterisk (*).

Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a sequence of eighth notes with fingerings 2, 5, 3, 2, 5, 3, 2, 5, 3, 2, 5, 3. The left hand plays a sequence of eighth notes with fingerings 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1. There are four measures in this system. Each measure has a 'Ped.' (pedal) marking and an asterisk (*) below the left hand staff.

The musical score on page 59 consists of five systems of piano music. Each system is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *p*, *cresc.*, *dim.*, and *ff*. Fingerings are indicated by numbers 1-5. The score is published by Edition Kinkel, 1923-9.

THE MIDGETS.

(DIE HEINZELMÄNNCHEN.)

(LES GNOMES.)

Transcribed by
EUGENE KETTERER.

(R. Eilenberg. Op. 29.)

Notes marked with an arrow (↘) must be struck from the wrist.

For the proper execution of the wrist attack and passages in mixed positions see Kunkel Royal Piano Method pages 12, 20 & 33.

Moderato ♩ - 120.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings (p, mf, f). Fingerings are indicated by numbers 1-5. Wrist attacks are marked with arrows (↘). Pedal points are marked with 'Ped.' and asterisks. The score includes a repeat sign with first and second endings. The piece concludes with a final chord marked 'mf'.

918 - 4

Edition Kunkel.

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Entered Stationers Hall.

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. Dynamics like *mf*, *ff*, and *p* are indicated throughout. The piece concludes with a **TRIO.** section. The notation is dense with many accidentals and fingerings, suggesting a complex and technically demanding work.

TRIO.

ten.

Red.

ten.

Red.

ten.

Red.

marcato il Basso.

Giocoso.

mf

Red.

ff

ten.

Red.

ten.

Red.

918-4

ten.

mf

mf

p

dim.

pp

pp

IN THE SPRINGTIME, BESSIE DEAR.

Words by HIRAM W. HAYES.

Music by LE ROY HARTT.

Moderato. ♩ - 108.



Notes marked with an arrow (↘) must be struck from the wrist.

Beneath the elm tree in the lane I left my love. The moon was shining bright a - bove. I

The first line of the song consists of a vocal melody in the treble staff and a piano accompaniment in the bass staff. The melody is in 4/4 time and features a mix of eighth and sixteenth notes. The piano accompaniment uses chords and single notes to support the melody. Fingering numbers are provided for the piano part. As in the introduction, several notes are marked with a downward-pointing arrow (↘) and the word 'Red.' below them.

kissed her ten-der-ly and true, my Bes-sie dear, And whispered words of love to her. In

The second line of the song continues the vocal melody and piano accompaniment. The melody flows smoothly with various note values. The piano accompaniment remains consistent in style. Fingering numbers are indicated for the piano part. Several notes are marked with a downward-pointing arrow (↘) and the word 'Red.' below them.

1946 - 5

Entered Stationers Hall.

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go - ing far a - way from you, a - cross the sea. A - cross the o - cean far from thee; But

in the springtime, Bes-sie dear, when li - lacs bloom. In springtime, Dear, I'm com - ing home.

REFRAIN. The Second time *pp* until the sign Φ
a tempo.

Then meet me here Be-neath the elm tree in the lane, My Bes - sie

dear. Oh meet me when I come a - gain. When Ro - bins sing Their joyous

notes of love so clear. When li - lacs bloom. In springtime sweet, my Bes-sie dear.

rit.

Yes back a-gain from o'er the sea, I'll come to you. Back to my love I love so true, Then

I will take you in my arms O Bes-sie dear, And kiss a - way your hap - py tears. Then

I will tell you once a-gain that sto-ry old. To you my heart I will un-fold. Then

you shall bid me at your side for-ev-er stay- And you shall name the hap-py day.

REFRAIN. The Second time *pp* until the sign Φ
a tempo.

Then meet me here Beneath the elm tree in the lane, My Bes-sie

dear. Oh meet me when I come a-gain. When Ro-bins sing Their joyous

notes of love, so clear. When li - lacs bloom. In springtime sweet my Bessie dear.

rit.

DANCE. a tempo.

cresc.

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GRADE 1 TO 1½.

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 The Promenade—Rondo.....Sidus 35

GRADE 1½ TO 2.

STUDIES AND PIECES.

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 Il Trovatore Fantasia (Verdi).....Paul 60
 Norma Fantasia (Bellini).....Paul 60
 Echoes of the Woods.....Paul 50
 Polo (Galop).....Dinkgreve 60
 Our Boys (Fanfare Militaire).....Anschuetz 60
 Huzza, Hurrah—Galop.....Wollenhaupt 80
 La Jota—Spanish Dance.....Armstrong 35
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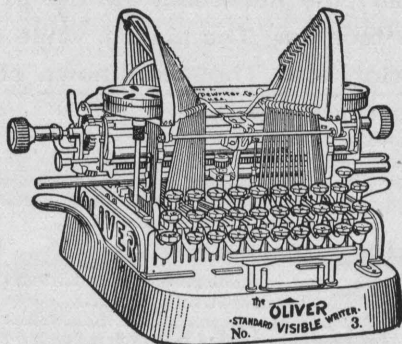
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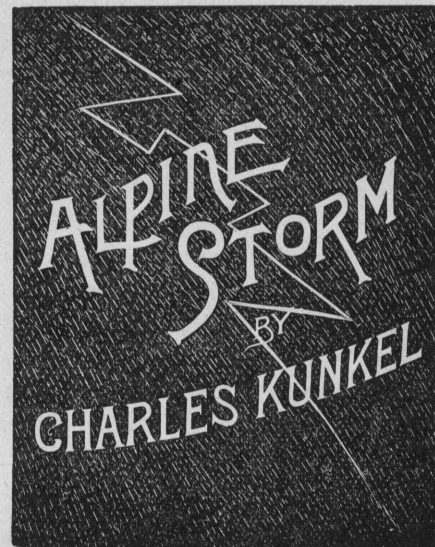


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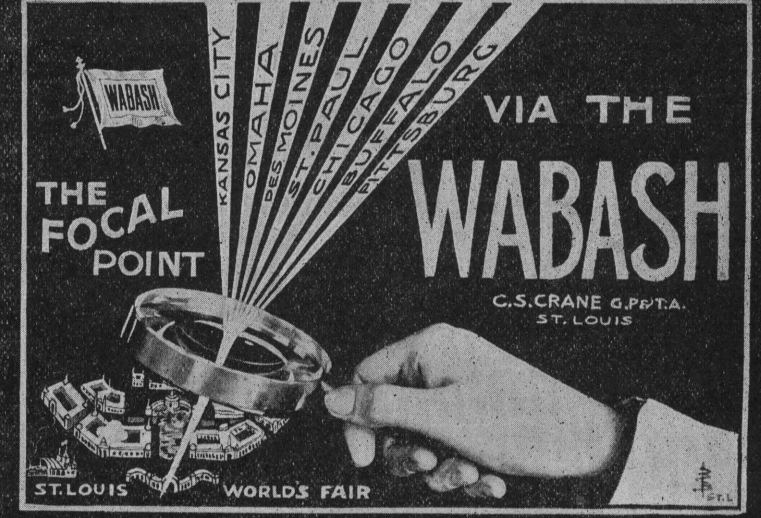
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THE ORIGIN AND EVOLUTIONS OF THE DANCE.

Standing on the highly polished floor of a ball room, where myriads of incandescent lights throw their brilliant effulgence upon ladies and gentlemen, dancing to the harmonious music of a modern orchestra, it is rather difficult to realize, that dancing is perhaps the strongest link that connects us with primitive man. And when we listen to the philippics which from time to time have been directed against it from the pulpit, it is equally interesting to know, that dancing for many ages was used almost exclusively for religious worship.

The origin of dancing, says a contemporary, has been lost in remote antiquity, it, however, is probably as old as man himself. When primitive man, with a very limited vocabulary, desired to express himself, it is plausible to believe that he relied as much, and probably more, on his limbs, than in his tongue.

Even at the present time many accentuate their remarks with their limbs. An angry man will walk to and fro, shrug his shoulders, and gesticulate vehemently. In those early days, man was little above the animal, with a dormant intellect that required many ages to even partly develop, and we must conclude, that his actions were not much different from those of the animals about him.

The dog gives a good example of primitive man endeavoring to express ideas and emotions by peculiar sounds, due to an undeveloped tongue, and bounds and leaps. Rage, revenge, and love, must all have had a physical expression.

Rhythm, being a part of nature, must early have been understood.

Rhythm was necessary for swimming and running. The rhythmical motion of birds in flight, the even drip of water from the rock, the beat of his heart and pulse, all taught him rhythm. And so we can readily conclude that the first symmetry of movement that developed from his paroxysms of rage, was the war dance.

This has lived through the ages, and is still practiced by the savages of the present day. The realization of a superior power, in one form or another, probably next claimed his attention, and this found expression in the worship of celestial bodies, and idols. Being unable to worship intellectually, he expressed his reverence by sacrifices and dancing.

This custom grew through the ages, and became an important part of the religious ceremonies of the ancient Egyptians, Greeks and Romans. Dancing in the earlier periods of history, was entirely of a violent character. The Hebrew verb "to dance" originally meant, "to leap like lambs," and their dancing consisted of gesticulations, violent leaps, and bounds, and hopping in a circle.

Their cognates, the Bedouin Arabs, at the present time indulge in wild dances of a similar character. The prophets resorted to dancing as a means of working themselves up to an ecstatic pitch, their resulting exaltation proving contagious, as do the mad contortions of the dancing dervishes today. Women also danced at religious exercises, and the instruments employed were the flute, trumpet, timbrel, cymbal and drum. In ancient Greece, dancing besides being

used for religious worship, eventually came to be employed at social entertainments. At one period, this dancing was done by lewd women, to the disgust and condemnation of the righteous. The origin of the ballet may be traced to this period, as professional dancers expressed manners, passions, and deeds, in rhythmical gestures, and were consequently able to tell complete stories without the aid of words. The Italians' claim to the invention of the ballet in the sixteenth century, is therefore not supported by history. That they improved the ballet, and increased its importance, is probably the fact. Dancing gradually became separated from religious worship in Rome, and degenerated, and citizens of dignity considered it disgraceful to dance, excepting during devotional exercises. With the Hebrews, the separation of the dance from religious worship, can be traced to the establishing of the dancing hall or "Tanzhaus," in the middle ages, and which quickly spread to the ghettos of France and Germany.

At first, these halls were frequented on the Sabbath, and feast days. Gradually, the men and women danced together.

The rabbis attempted to prohibit it, as it led to marital quarrels, but the custom grew, and finally became a purely social pleasure. The orthodox Jews, however, still maintain the custom of dancing on the feast of "Rejoicing of the Law."

Dancing also forms an important exercise in the worship of the Shakers, a sect of comparatively recent origin.

The early Christians were not averse to dancing, nor did the church discourage it. In the middle ages, the clergy, in fact, on certain days of the year, opened the churches to the people, and permitted them to dance therein, to the accompaniment of hymns on the organ, the rhythm of which had been changed to triple time. Dancing at this period became a passion with the people, and was indulged in at all places, accompanied by singing, or the lute, the pipe, or small drum. The "Dance of Death" was one of the remarkable religious entertainments of mediæval times. It was a kind of masquerade performed in the churches, in which the characters held dramatic conversations with Death, and disappeared one by one, from the scene. The subject was a favorite one with artists and poets for more than three centuries, and paintings of this character were placed in the town halls, market places, palaces, churches, etc. The country dance was invented in England, and spread with remarkably rapidity all over Europe. The manuscript of one written in 1300 still exists. One of the old English names for rustic dances, was hey digyes, or rounds. Other related names were the Roundel, and the Roundelay, which is said to mean "Shepherds dance." The country dance was the progenitor of the reel, the morris-dance, the jig, the hornpipe, and the Brawl.

The difference between these, and many other dances, was not so much in the character of the music, as the rules and tempo. The usual accompaniment was the fiddle, the pipe, or tabour, a small drum; while many were accompanied with stamping, shrieking and singing.

The German waltz, the French cancan, the Spanish bolero, the Italian saltarello, the South American chica, the Hungarian czardasch, the allemande, the coranto, the fandango, the forlano, the gavotte, the jota, the Ralamaika, the loure, the measure, the galliad, the parent of the minuet, the passecaille, the quadrille, the ringeltanz, the saraband, the tarantella, the trenchmore, the zapateado, the enshion dance,

and gallop, are the names of some of the dances that were in vogue at one time or another, and are all believed to have been derived from the English country dance. Many of these dances were tuneful, and would be accounted interesting at the present day.

The names of many of the English country dances were unique and characteristic. "Gee Ho, Dobbin," "Petticoat Loose," "Gossip Joan," "The Devil Among the Tailors," "Moll in the Wad" and "Rolling in the Dew," are the names of some of them, and, it should be added, that they are still popular in the rural districts of England, while "The College Hornpipe" is familiar to all.

When people of refinement turned to dancing as a social pleasure, the motions became slower and more dignified.

Country dances were popular at court during the reign of Queen Elizabeth, and continued in favor as late as the reign of George the Third. The minuet, which was invented about the middle of the seventeenth century was a favorite dance, and much used in the courts of France and England; so also was the polonaise, or polacca, a dance of Polish origin. The origin of the tarantella is unique; the name was derived from the tarantula, a large spider which infests warm climates, and dancing to its rapid music was believed to be an antidote for the insect's supposed poisonous bite. The truth, however, appears to be, that in the fifteenth century an epidemic nervous affection swept over Italy and other countries of southern Europe, and those affected, became melancholy and sought seclusion in cemeteries, and other deserted places. Rapid music was the prescription, to which the patient danced furiously, sometimes for nearly a week, when the disease was overcome. The quadrille became very popular in the sixteenth century, and was generally danced to the melody of small bells, from which the name "carillon," signifying "bells," was probably derived. The waltz is said to have originated in Bohemia. The tempo of the Vienna waltz is rather rapid, and the time is strict and unbroken. The Lander are slower and more dignified than the waltz; they are popular among the Styrian peasants; the melodies are often beautiful, and they are graceful in style. Byron's ironic poem, "The Waltz," which appeared in 1813, shows the disfavor with which many regarded the introduction of the waltz into England. The polka was invented in 1830 by a farm maid in a village near Prague. Her room being small, she was compelled to restrict her steps, and so the dance became known as "pulka," which means "half dance."

Its character underwent some changes on its introduction into France and England, and it was received in those countries, especially the latter, with such enthusiasm as to border on a mania.

To such extremes did they go as to give its name to articles of food, and of clothing, to new streets, and to public houses. When the craze subsided, the names of the streets were altered, and probably the only reminder we have of the folly of a former day, is the "polka dot." The polka exercised a radical influence on the style of dancing which had prevailed until then.

The names of some of the dances that have been invented and introduced with success in recent times are the caprice, the schottish, meaning "Scotch dance," the lancers, the varsoviennne, the skirt dance, and two-step. The possibilities of form, and rhythm have probably been exhausted, and if new dances are introduced they will be modifications and variations of existing forms.

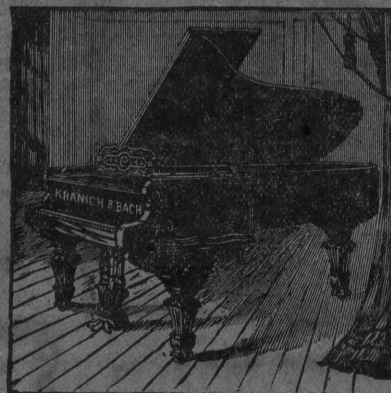
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